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EQUIPMENT USED

ROLAND VA76 Keyboard:

Description:

Roland announced its most powerful arranger keyboard in history: the flagship VA-76 V -Arranger Keyboard. The VA-76 is a 76-note intelligent arranger which carries on the tradition of the acclaimed G-Series Arranger Workstations while utilizing Roland's latest high-quality sounds and music styles, plus exclusive VariPhrase technology for adding realistic vocal performances to any arrangement.

The major features of the VA-76 are:

76-note synth-weighted professional arranger keyboard with 128-voice polyphony and proprietary VariPhrase elastic audio technology Offers 3,649 high-quality sounds and 116 dynamic drum sets with stereo waveforms and ambient effects 48 preset vocal phrases and 16 user-recordable phrases which can be completely manipulated with VariPhrase and incorporated into arrangements 128 authentic music styles with access to 64 additional styles via onboard Zip100 drive Style Morphing function allows for seamlessly combining existing styles into new ones User-friendly operation via graphic touch-sensitive LCD; also displays song lyrics using compatible Standard MIDI Files 89 Multi-FX algorithms in addition to dedicated reverb, chorus, EQ processing D-Beam light-sensing controller and ribbon controller for exciting performance options

Absolute Sonic Power

The VA-76 is Roland's most powerful and flexible arranger keyboard in history. In addition to its professional synth-weighted 76-note velocity-and aftertouch-sensitive kevboard, this flagship instrument offers a 128-voice sound engine with 3,619 GM2/GS-compatible sounds, plus 116 drum kits using stereo-sampled waveforms and ambient effects for an entirely new level or realism.

In addition, the VA-76 provides six dedicated buttons for selecting kevboard modes, plus separate Reverie, Chorus, EQ and 89 multi-effects for processing sounds even further.

A Keyboard that "Sings"

It may sound impossible, but the NA-76 is actually the world's first 76-note arranging keyboard that "sings." Using a proprietary VariPhrase sound engine, the VA-76 lets you add realistic vocal performances to your arrangements with independent, realtime control over the vocals' pitch, time and formant. Assignable to the Upper and Lower parts, the VariPhrase section allows players to re-pitch, re-phrase or re-harmonize any of 48 onboard vocal samples as they play. You can even record a VariPhrase performance directly to an existing SMF (Standard MIDI File), imbedding vocal phrases into your music. And with 6MB of onboard sample RAM, the VA-

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76 can also store up to 16 user-sampled vocal phrases; additional VariPhrase samples can be loaded via the internal Zip100 drive using the included ZIP disk or the optional VP-Z-Series VariPhrase Sound Library disks.

Powerful Arranging and Composing
As an arranger keyboard, the VA-76 excels: There are 128 preset styles covering a wide variety of musical genres-all with uncanny realism. Up to 6-1 additional styles can be loaded using the internal Zip100 drive or via floppy drive. And of these styles can be further customized using the Stvle Orchestrator and Stvle Morphing function, which lets you seamlessly blend one style into another.

For quick composition, the VA-76 offers a simple 2-track Song Recorder; a professional 16-track sequencer can be used for building more complete arrangements. And editing common song parameters is simple, thanks to a convenient Song Header.

Post Edit function. Users can quickly create custom styles using the 8-part SMF-to-Style converter, while the VA-76's ability to import ".txt" files lets you type up song lyrics on a PC and play them back in time with the music on the VA-76's backlit LCD.

Designed for Simplicity
Built for intuitive operation, the VA-76 uses a large icon-based touchscreen for easy navigation, and can even display song lyrics of compatible SMF disks. An Auto Load function for Phrase Sets, User Programs, MIDI Sets and Songs makes operation swift. Two programmable pads and five Super Tones buttons make recalling frequently used sounds easy. And thankfully, setting up the VA-76 is a joy using the Virtual Band function, which utilizes a multi-lingual wizard to assist in optimal instrument setup.

Express Yourself
Ideal for creating breathtaking lire performances, the VA-76 offers aftertouch and velocity-switching functions for maximum tonal variation, plus a ribbon controller and an infrared light-sensing D-Beam to provide additional excitement. The D-Beam can be used to trigger sounds, modulate effects in realtime, start and stop arrangements and even play instruments "out of thin air"--all with hand and body movements--a real crowd pleaser!

Professional Connections
Connections to the VA-76 include a stereo 1/4-inch audio input, four individual 1/4-inch audio outputs, Metronome output, MIDI In/Out/Thru, plus Sustain and Expression Pedal inputs, a Footswitch input and a dedicated input for the optional FC-7 Foot Controller (with programming capabilities). Add it all up, and you've got the most powerful, professional and head-turning arranger keyboard on the market today.

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EQUIPMENT USED

Dynacord Powermate 1000

Description:

The PowerMate has long been regarded as the epitome of a powered mixer, offering uncompromised professional quality in every department: professional components, professional features, professional reliability. With well over 50,000 units already sold, the PowerMate is one of the most important products in the pro audio sector — not just the biggest selling but undisputedly the best product of its kind on the market. It's the Formula One of power mixers, so it's hardly surprising that the PowerMate has won numerous awards and come out on top in countless comparative tests. But aside from its quality, it's the fact that it matches perfectly the needs of its users that makes the PowerMate the outstanding solution for a wide range of professional sound reinforcement applications. Now, after six extraordinarily successful years, the PowerMate has undergone a metamorphosis from which it emerges, more powerful, more fully-featured, and more elegant than ever before: the Power and the Beauty.

What makes a PowerMate a PowerMate?
All the function groups of the PowerMate are 100% professional in terms of their design and specification.

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EQUIPMENT USED

First comes the mixing section, where you will find high-quality, discrete microphone preamps, new, dustproof ALPS faders (specially developed for the PowerMate) with very high attenuation even in the HF range, 48V phantom power switchable to the channels in groups of six and a dynamic range that would put most dedicated professional mixers to shame. AUX 3+4 are separately switchable pre/post fader. Then come the ultra-efficient Class H power amplifiers, which now deliver 2 x 700 W into 4 Ohms (PM 1000 and 1600). They are equipped with dynamic limiters, an extensive range of protections and the patented LPN filter for clearly improved bass performance. Finally in the effects section, the two digital effects processors offer 99 studio quality presets each and are individually foot-switchable. On top of these, there are many other useful features designed to solve special problems, such as the twofeedback filters, the vocal voicing filter and the standby switch.

This is a powered mixer that can also be used as a pure mixer, with power amplifiers every bit as good as dedicated 19" concert sound amplifiers, and studio quality effects specially optimised for live performance. Housed in a robust case with a sturdy metal lid, the PowerMate is manufactured in Germany to the highest standards. Nothing else sounds like it. Nothing else performs like it. And nothing is as reliable.

The discrete microphone preamps of the new PowerMate 1000 and PowerMate 1600 combine outstanding audio quality with extremely low noise and distortion, setting new standards in professional mixing technology.

Ergonomically designed gain controls with a range of 60 dB, groupswitchable phantom power, vocal voicing filters, 3-band EQ with semiparametric mids, four aux sends, PFL, Mute, dust-proof ALPS faders, 2 x 7-band graphic EQs, feedback filters and four stereo channels are just some of the other professional features.
The integrated high-efficiency Class H power amplifiers deliver an impressive 2 x 700 watts into 4 ohms and an absolutely safe 2 x 870 watts into 2.66 ohms with comparatively little heat build-up. All the protective circuits with which the Dynacord 19" amplfiers are equipped are present here, including protections against overheating, short-circuits and DC voltage and HF and back EMF protection. The flow of current at power up is limited and there is a short delay before power is switched to the loudspeaker outputs. An LPN filter and a super-fast dynamic audio limiter are further Dynacord-typical features.

Two parallel and individually controlled 24-bit stereo digital effects devices with 48-bit algorithms offer a total of 2 x 99 live-optimised presets in studio quality. User-friendly Up/Down keys are used to select between room reverb, plate reverb, echo reverb, chorus reverb, mono/stereo delay, modulated delay effects (like chorus and flanger) and a large number of other special effects. Your preferred starting presets can be stored in program mode so as to be instantly available next time you switch on the device. The effects returns can be switched into or out of the signal path using either one footswitch for both of the integrated effects devices or a separate footswitch for each.

The MIC/LINE channels of the new PowerMate are outstandingly well-equipped and offer a multitude of useful extras. To allow the use of condenser microphones, phantompower can be switched to the channels in groups of six. Inserts in each mono channel permit the external processing of the microphone signals. Ergonomically designed GAIN pots with a range of 60 dB plus Signal Present and Peak LEDs beside the faders provide optimum control over the performance of the discrete microphone preamps. A switchable 80 Hz LO-CUT FILTER is provided for the suppression of low frequency noise. The 3-band EQ section includes a sweepable (100 Hz – 8 kHz) semi-parametric MID, a LO-SHELV at 60 Hz and a HISHELV at 12 kHz with a control range of +/- 15 dB in each case.

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EQUIPMENT USED

AUX1 and AUX2 are switched post-fade and control the level of signal sent to the onboard effects devices FX1 and FX2. AUX3 and AUX4 are designed to be switched pre-fade for separate monitor mixes but can also be switched post-fade to supply additional effects devices in the sum. The channel strips also include PAN pots as well as PFL and MUTE switches, each with its own LED. Ultrahigh quality dust-protected ALPS faders with extremely high maximum attenuation levels control the ratios of the individual channels. With its special asymmetric structure, this filter, which can be switched to each micchannel separately, emphasizes the frequency range in whichthe fundamental tones of the human voice are located, raising the profile of the vocals within the overall mix. This type of contouring, which cannot be achieved using ordinary EQ, solves the problem of 'thin voices'. The MIC/STEREO LINE channels differ from the mono channels in having separate GAIN MIC and LINE TRIM controls instead of the LO-CUT and VOCAL VOICING switches, 3-band equalisation (LO, MID and HI) and a BALANCE control instead of the PAN control offered by the mono channels.

Feedback Filter
The AUX3 and AUX4 auxiliary sends offer switchable anti-feedback filters, sweepable over the range 80Hz – 7.7kHz, for the swift and precise elimination of feedback between the microphones and monitor loudspeakers (a common problem) and for which an additional equaliser would otherwise be needed.

In the master section, too, you'll find PowerMates are exceptionally well-equipped. Faders are provided for the returns of the integrated effects devices, FX1 and FX2, as well as for the AUX3 and AUX4 sends and the stereo

Master. The left and right channels of the 2 x 7-band equaliser used to neutralise problematic room acoustics (with frequency bands optimised for live performance) are separately switchable and adjustable. The AUX1 and AUX2 sends can be used to supply separate effects devices, either parallel to the internal ones or on their own,and have individual level controls. There is an additional MONO OUT, switchable pre/post. Power, Limit and Clip LEDs and a 2 x 12 LED Master Display provide a clear overview of the operating state. The 2- TRACK RETURN allows a line input signal — e.g. from a tape machine — to be fed into the sum or AUX3 and AUX4 monitor sends with individual level control. Also on hand is a STANDBY switch that eliminates the mixer section altogether, in which case only the signals from the 2-TRACK RETURN are fed to the built-in amplifier.STAGELIGHT
To permit the swift and sure operation of the PowerMate on dark stages during live performances, a socket is provided for an XLR gooseneck light (12V, 2.4W) which isavailable as an optional extra.

Included in the delivery is a robust, metal lid that clicks shut and allows the PowerMate to be transported safely without the need for an additional flightcase.

Maximum Midband Output Power, 1 kHz, THD=1%, Dual Channel
into 4 Ohms 2 x 700 W
into 8 Ohms 2 x 430 W
Maximum Midband Output Power, 1 kHz, THD=1%, Single Channel
into 4 Ohms 2 x 870 W
into 8 Ohms 2 x 500 W
Rated Output Power, THD=0.1%, Single Channel
into 4 Ohms 2 x 700 W

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EQUIPMENT USED

into 8 Ohms 2 x 350 W
Maximum Output Voltage of power amplifier, no load 70 Vrms
THD at 1kHz, MBW=80kHz
MIC input to Main L/R output, +16 dBu, typical < 0.005%
Power amplifier input to Speaker L/R output < 0.01%
DIM 30, power amplifier < 0.01%
IMD-SMPTE, power amplifier, 60Hz, 7 kHz < 0.01%
Frequency Response, -3dB ref. 1kHz
Any input to any Mixer output 15Hz ... 80kHz
Any input to Speaker L/R output 20Hz ... 70kHz
Crosstalk, 1kHz
Fader and AUX-Send attenuation > 85 dB
Channel to channel > 80 dB
CMRR, MIC input, 1kHz > 80 dB
Input Sensitivity, all level controls in max. position
MIC input -74 dBu (155 ÌV)
LINE Input (Mono) -54 dBu (1.55 mV)
LINE Input (Stereo) -34 dBu (15.5 mV)
Power Amplifier Input +6 dBu (1.55 V)
Maximum Level, mixing desk
MIC inputs + 21 dBu
Mono Line inputs + 41 dBu
Stereo Line inputs + 30 dBu
All other inputs + 22 dBu
Record Send output + 14 dBu
All other outputs + 22 dBu
Input Impedances
MIC 2 kΩ
Insert Return 2.2 kΩ
EQ Input and 2 Track Return 8 kΩ
All other inputs > 15 kΩ
Output Impedances
Record Send 1 kΩ
Phones 47 Ω
All other outputs 75 Ω
Equivalent Input Noise, MIC Input, A-weighted,150 Ω -130 dBu
Noise, Channel inputs to Main L/R outputs, A-weighted 1000 1600
Master fader down -95 dBu -95 dBu
Master fader 0 dB, Channel fader down -90 dBu -88 dBu
Master fader 0 dB, Channel fader 0 dB, Channel gain unity -83 dBu -82 dBu
Signal/Noise-Ratio, power amplifier, A-weighted 105 dB
Equalization
LO Shelving ± 15 dB / 60 Hz
MID Peaking, mono inputs ± 15 dB /

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EQUIPMENT USED

100 Hz .. .8 kHz
MID Peaking, stereo inputs ± 12 dB / 2.4 kHz
HI Shelving ± 15 dB / 12 kHz
Master EQ, 2x7-band, 63, 125, 400, 1k, 2k5, 6k, 12k Hz ± 10 dB / Q=2.0
Power Consumption at 1/8 maximum output power, 4Ω 640 W
Dimensions, (W xHx D), mm
PM1000 514.5 x 210.3 x 478.7
PM1600 673.5 x 210.3 x 478.7
Weight, without lid / including lid
PM1000 20 kg / 21 kg
PM1600 23.5 kg / 25 kg
Optional
RMK-1000 (Rack-Mounting-Kit PowerMate 1000) 112 698
Gooseneck lamp, 12V/2.4W, 12", XLR 112 700
FS11 (Footswitch with LED) 110 693
* Mixing desk in rated condition, Unity Gain (MIC Gain 20 dB), all faders position 0 dB, all pots in mid position, Master fader + 6dB, amplifier rated output power into 8 ohms, Dual channel, unless otherwise specified.

QSC RMX 4050 HD Professional Power Amplifier

Description:

Compact size
Professional quality performance - incorporates road-proven QSC designs
High-current toroidal transformers for greater two-ohm power and low noise
Independent user-defeatable clip limiters reduce distortion
Selectable low-frequency filters (30 Hz or 50 Hz) protect speakers and increase headroom
Balanced 1/4" (6.3mm) TRS, XLR and barrier strip inputs
Binding post and Neutrik Speakon outputs

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EQUIPMENT USED

Front mounted gain controls for easy access
Signal and Clip LED indicators to monitor performance
Independent DC and thermal overload protection on each channel automatically
protects amplifier and speakers

Specifications Rmx 4050hd

STEREO MODE (Both Channels Driven)
8 ohms
 FTC 20 Hz - 20 kHz, 0.1% THD
 EIA 1 kHz, 0.1% THD
800 W
850 w

4 ohms
 FTC 20 Hz - 20 kHz, 0.1% THD
 EIA 1 kHz, 0.1% THD
1300 W
1400 w

2 ohms
 FTC 20 Hz-20 kHz 0.1% THD
 EIA 1 kHz 1% THD
1600 W
2000 w

BRIDGE MONO MODE

8 ohms
 FTC 20 Hz-20 kHz 0.1% THD
 EIA 1 kHz 0.1% THD
2600 W
2800 w
4 ohms
 EIA 1 kHz 1% THD
4000 W
Distortion (SMPTE-IM) Less than 0.02%
Distortion (Typical)
20 Hz-20 kHz: 10 dB below rated power
1 kHz and below: full rated power
Less than 0.02% @ 4 ohms, less than 0.01% @ 8 ohms
Less than 0.02% @ 4 ohms, less than 0.01% @ 8 ohms

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EQUIPMENT USED

Frequency Response
  20 Hz to 20 kHz, 8 ohms, LF filter bypassed, +0/-1 dB
5 Hz to 50 kHz, 8 ohms, LF filter bypassed, +0/-3 dB
Damping Factor Greater than 250 @ 8 ohms
Noise (unweighted) 100 dB below rated output (20 Hz - 20 kHz, 8 ohm load)
Input Impedance 20k ohm balanced, 10k ohm unbalanced
Input Sensitivity 1.25 Vrms for 800 W into 8 ohms
Voltage Gain 64x (36 dB) for 8 ohm load
Controls Front:
Controls Rear:
  AC power switch, Ch. 1 and Ch. 2 gain control
10-pole DIP switch featuring LF filter on/off, LF filter 30/50 Hz, Clip Limiter
on/off controls for each channel and switches for selecting Stereo, Parallel, or
Bridge mode. Push-button circuit breaker for each channel.
Indicators

  Power-On: Green LED, Protect: Red LED
Signal -30dB: Yellow LED, Clip: Red LED
Connectors Input:
Connectors Output: XLR female, TRS (1/4-inch), and barrier-strip screw terminals, each channel
Binding posts and Speakon® outputs (Ch. 1 Speakon wired for biamp)
Cooling Continuously variable-speed fan, rear-to-front air flow
Amplifier Protection

Short circuit, open circuit, thermal, ultrasonic, and RF protection. Stable into reactive or mismatched loads
Load Protection On/off muting, DC fault output crowbar
Power Requirements 100, 120 or 240 Volts AC (+/-10%) 50-60 Hz (factory configured)
Dimensions 19" 19.0" (48.3 cm) wide, 5.25" (13.3 cm) tall, 15.9" (40.39 cm) overall depth
Weight 68 lb (30.84 kg) net, 77 lb (34.43 kg) shipping.

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EQUIPMENT USED

Turbosound TXD-151 „Satelit" System   **Turbosound TXD-118 „SubWoofer" System**

2-way, full-range loudspeaker	Passive, front-loaded subwoofer
15" driver	18" driver
High-frequency speaker protection	600W handling program
600W handling program	Birch plywood construction
Birch plywood construction	Flush handles
Flush handles	Polemount socket
Polemount socket	Rubber feet
Rubber feet	2 Speakon connectors
2 Speakon connectors	127dB maximum SPL

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EQUIPMENT USED

Beyerdynamic Opus 69 S Vocal Microphone

Technical Specifications:

Transducer type ....Dynamic
Operating principle ....Pressure gradient
Frequency response (close miking)...........................35 - 16,000 Hz
Frequency response (distant miking).........................95 - 14,000 Hz (measured at 1 metre)
Polar pattern...Supercardioid
Side attenuation...> 22 dB at 140°
Open circuit voltage at 1 kHz (0dB = 1V/Pa).................2.5 mV/Pa ± 1.5 dB = -52 dBV
Magnetic field suspension ....> 20 dB at 50 Hz
Nominal impedance..290 O
Load Impedance...>1000 Ohm
Diaphragm..Hostaphan®
Case/finish Aluminium, non-glare black mat
Connector..3-pin XLR male
Length...180 mm
Shaft diameter...25/31 mm
Head diameter..45 mm
Weight without cable.......................................320 g

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EQUIPMENT USED
ROLAND KC-500 - Keyboard amplifier

Description:
Features: 15" full-range speaker, 2" horn driver. 150 watts RMS.
Stereo four-channel mixer; channel 1 has mic/line input.
Channel 4 has selectable out. Global 3-band EQ.
Dedicated headphone and line-out level controls.
Metal grill over speakers. Midnight-blue carpet covering
with metal corner protectors. Casters. Attached power cord.

Interfacing: Three stereo 1/4" unbalanced line-level inputs.
One pair 1/4" mixed balanced/ unbalanced mic/line intputs.
Stereo 1/4" and XLR direct line outs. 1/4" stereo headphone jack.
"Stereo Link" in and out.

Dimensions: 23" W x 17.5" D x 20" H, 67.3 lbs.
Pros: Good, clean sound. Excellent ergonomics. Nice input design and control.
Bottom Line: The KC-500 generates a big, smooth, clean sound --
even at high volume levels.
It puts out punchy, round bass without sounding bottom-heavy.
There's also lots of headroom. All four input channels feature stereo input jacks,
and the "Stereo Link" jacks allow you to interface the KC-500 with
another amp for stereo operation. One channel accepts mic-level signals
on a 1/4" cable. The output of channel 4 can be routed to the headphone jack only,
the phones and speaker only, or the phones, speaker, and line outs;
this is handy for feeding a click to stage mix through the amp
but keeping it out of the house mix.